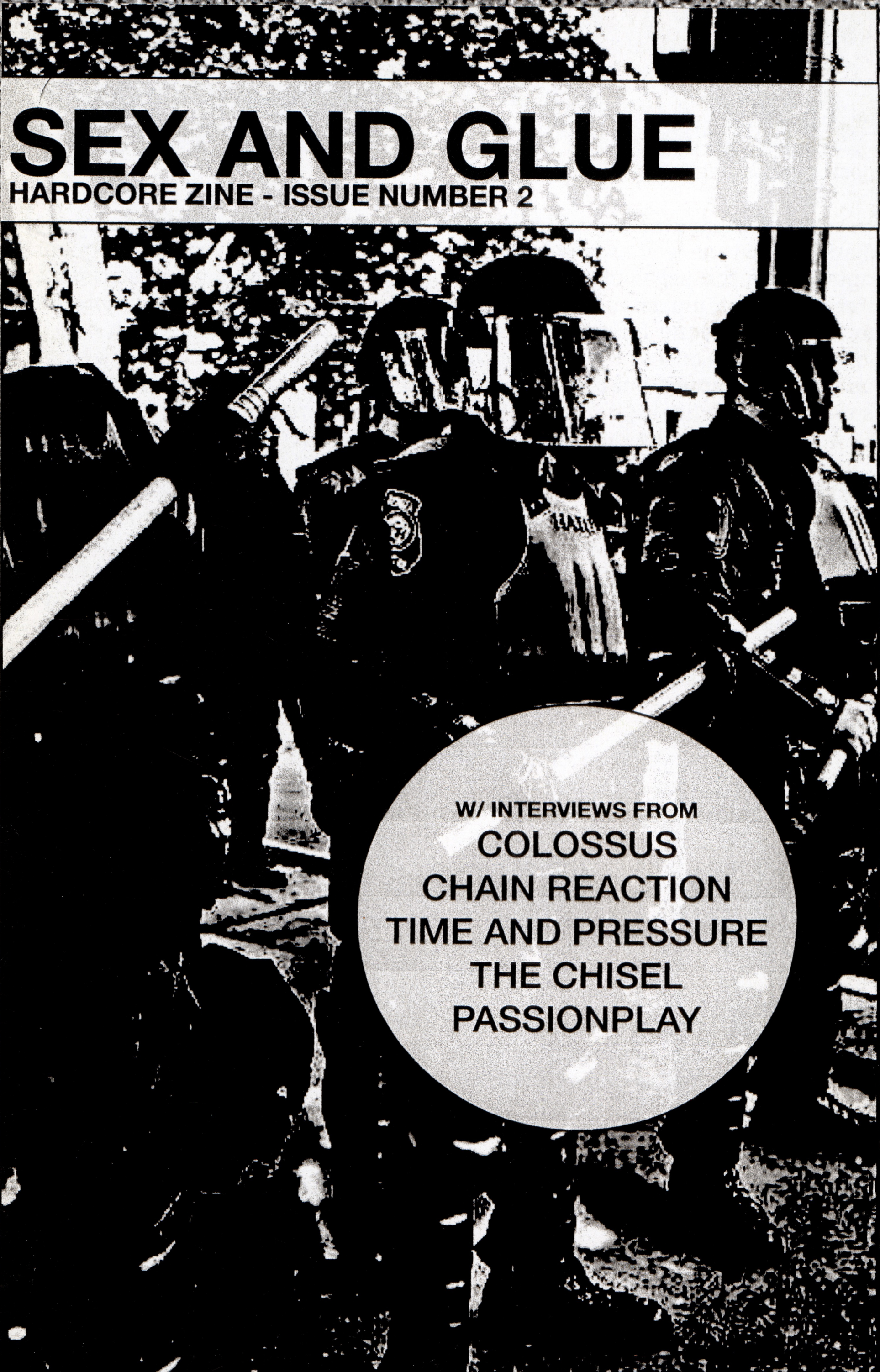
SEX AND GLUE

HARDCORE ZINE - ISSUE NUMBER 2



W/ INTERVIEWS FROM

COLOSSUS

CHAIN REACTION

TIME AND PRESSURE

THE CHISEL

PASSIONPLAY

mission statement:

I created this zine as an expression of my love for hardcore and hardcore adjacent music as well as way to participate I the scene I love more frequently. Contained in the pages of this publication and all subsequent publications are interviews with musicians and artists that I admire. What you will not find is me trashing anyone for their creative output. There's a line. You can like something more or less than something else, and I find it completely ok to say I don't like something, but dedicating printed pages to put someone or a group of people down for having the courage to express themselves and put it out into the world is simply the middling of a narcissistic sociopath.

Hardcore and its adjacent subgenres or whatever you wanna call them are not the only thing I listen to. Noise. Industrial. Grindcore. Deathmetal. Doom Metal. Post Rock. Synthwave. Ska. And probably a ton of other genres that I couldn't think of immediately. I'm sure these tastes will surface in some way. It's all part of the eclectic nature that shows were put together in my home scene of North Jersey. Genre and subgenre titles tend to get reshuffled and changed frequently. Mistakes on my part will be made. It's gonna happen. It is what it is. I'm not gonna let superficial categorizations take away from the fun of making this zine.

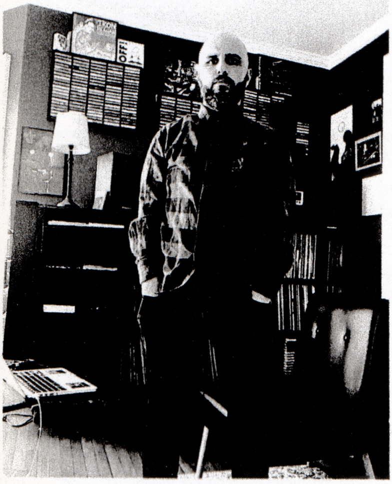
You will also find vegan recipes. While I don't plan on publishing content advocating for animal liberation, I'm not ruling it out. I am vegan after all. Smash the cages. We are not free until all animals are free and unexploited.

I support non-violent revolutionary politics. I believe Black Lives Matter. Anything a man can do, a woman can do just as well. I admire the courage of and support the LGBTQ community. I believe in questioning authority. I do not believe guilty pleasures are even a thing.

Why am I telling you this? Because my worldview is shaped by the diversity of the people I surround myself with, and while I was able to get a few contributors to this first issue, it is my sincere hope that in future issues, the diversity of thought will go beyond the view of straight white males.

All conventions must be re-evaluated, including those within the hardcore community.

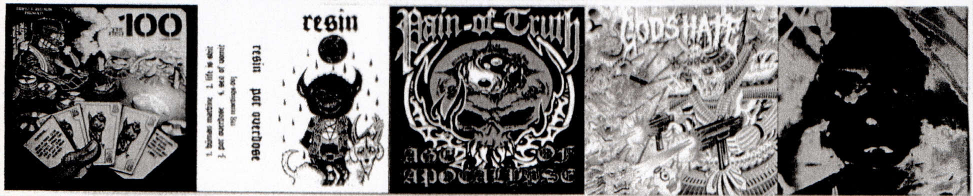
INTRO/EDITOR'S NOTES



Wow. I got to an #2. Tyranny of will i guess. In the time since I published the first issue, I've learned a lot on how to do thingS. I've also got the Distro and Podcast up and running. I have more ambitions to make SNG bigger, but the question has been; what is the most important thing? The publication comes first, above all things. So that's why you have this in your hands now.

We are seeing the light at the end of the tunnel in regards to this pandemic, which I'm sure we are all thankful for. I for one have been having a really difficult time over the last few months. There are days where I honestly feel like I'm just fucking unraveling. A few moments ago I got misty eyed watching the newest Bill and Ted movie. Why?

I think what I'm driving at here is even when things get back to normal, we aren't gonna be the same anymore. Our time couped up gave us ample hours to digest the cruel treatment we bestow on one another. Not all of us, but some of us. So when shows come back, be mindful of that. People are gonna be weird. You are gonna be weird. Just try to be nice. - BRIAN

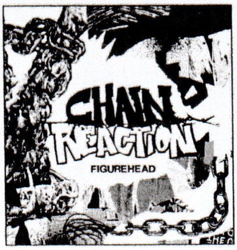


SHIT I LISTENED TO WHILE PUTTING THIS ISSUE TOGETHER

V/A - THE FIRST 100 COMPILATION (TRIPLE B)
RESIN - POT OVERDOSE EP (PRESERVATION DE RUIDO)
PAIN OF TRUTH/AGE OF APOCALYPSE - SPLIT 7" (STREETS OF HATE)
GOD'S HATE - S/T (CLOSED CASKET ACTIVITIES)
CRUELTY - THERE IS NO GOD WHERE I AM (CHURCH ROAD)

SEX AND GLUE DISTRO!!!

PEACE TEST
UNIFORM REPRESSION


CHAIN REACTION
FIGUREHEAD

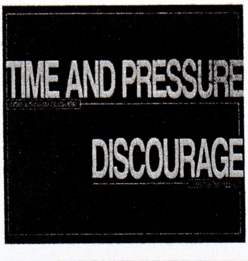
MILITARIE GUN MILITARIE GUN MILITARIE GUN MILITARIE
GUN MILITARIE GUN MILITARIE GUN MILITARIE GUN MILIT
ARIE GUN MILITARIE GUN MILITARIE GUN MILITARIE GUN
MILITARIE GUN MILITARIE GUN MILITARIE GUN MILITARIE
MY LIFE IS
OVER

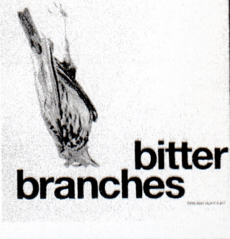
MORE RELEASES FROM:

- GEL
- KILL SURF CITY
- HUNDREDS OF AU
- DAMIEN DONE
- VISION QUEST
- SPRING TIDE
- DRY SOCKET
- CHILDREN'S LETTERS TO GOD
- CULTURE
- RAID
- NERVER
- SCHOOL DRUGS
- COMA REGALIA
- PUMMEL
- LAST GASP
- RESPIRE
- WHITE JAZZ
- LEAD DREAM
- MOON ROT

...AND MORE!

BIG LAUGH
MANIC REVISION


TIME AND PRESSURE
DISCOURAGE


bitter
branches

SEXANDGLUEZINE.BIGCARTEL.COM

New Ethic

vegan recipes from emerging artists/bands

USED
CASSETTES
2500 SUMM

Hi, my name's Debra. I sing in a band called SlutBomb and work at a vegan deli. This is a super simple and customizable vegan cheese recipe.

You'll need cheesecloth, a nut milk bag, or I've even used paper towels in a pinch, but it might not taste as good and can be a pain in the ass. You'll also need pea protein milk and an acid to curdle it with. I've only ever used the Ripple brand but I'm pretty sure any pea protein milk will work. I've never made Pea milk from scratch but from what I've read homemade pea milk won't curdle so it won't work for this recipe. You'll also need some salt and fat of your choosing. I like a 2/1 ratio of coconut oil and olive oil because it helps firm everything up without being too firm.

First, bring about two cups of pea milk to a boil, stirring often to prevent a skin from forming. While the milk is heating, prepare your acid. I like using lime or lemon juice the best but any acid will work. For two cups milk you'll want 3 tablespoons of acid plus 1 tablespoon water.

Once the milk is boiling remove from heat and add the acid mixture carefully over the entire surface of the milk and stir it gently then set aside for 10-20 minutes.

Secure your cheesecloth over the mouth of a cup or bowl. I have a pour over coffee thing and those work super well.
Slowly and carefully pour your curds into the cheesecloth and wait another 5-10 minutes for all the liquid to drain out of the cheese cloth leaving just the curds.

Now you can add your salt, about a teaspoon, and your fat I'd say about 3 Tablespoons. You can add any extras that can make this cheese cheesier. I like nutritional yeast (1-2 tablespoons), sun dried tomatoes, herbs, really whatever you think would be nice.

At this point pick up your cheesecloth, carefully letting any remaining water drip off, spin the cloth tight and set the ball in the fridge to firm up. After it sits the cheese won't be firm by any means but it won't be a cream cheese. I compare the texture to goat cheese. This is a base you can go anywhere with. I've used it for ricotta, cheese spread, cheese ball, cheese cake(adding sugar and vanilla) etc. I never really see folks using pea milk so I really hope you try it out and put a different twist on it!

Slutbomb is a fastcore band from Ohio. Their dope AF promo can be heard wherever you stream your shit. Don't sleep on them

TOM SHEEHAN
INDECISION/COLOSSUS
AXE TO GRIND PODCAST

I won't fuck around and do a big intro for this interview. Tom Sheehan sings for **Indecision**. He screamed on the **Most Precious Blood** demo, which is one of my favorite demos of all time. He co-hosts **Axe To Grind**, which has been getting a lot of us through this pandemic. Now he's got a new band, **Colossus**, which also features members of **Mindforce** and **Age of Apocalypse**. If their 7" doesn't end up on a massive amount of year end lists, then something criminal has transpired. Go check it out if you haven't already. It's available from Triple B. New episodes of Axe To Grind drop every Tuesday.

Did you ever think that A2G was gonna become as massive in the HC community as it has become?

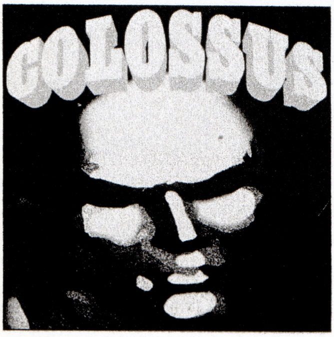
Honestly, we had no expectations at all. It just sort of came together where I had known Patrick for a long time and he knew Bob for just as long. Bob and I knew each other but not to the extent we do now. There was no plan or anything, just felt like something that could be fun.

Colossus has a really great debut... can you tell me how that project came to be?

Thanks so much! The band's start is sort of different from the usual. I am pals with the dudes in the band, from **Mindforce** and **Age of Apocalypse**. I guess Mike and Jay **Mindforce** were in Jack from **AOA's** studio and decided to write a few songs for me. Jay Mindforce hit me up and asked me if I would be into it and then sent me the 4 songs. I walked around listening to the songs and writing to them and then recorded vocals at Jack's spot in the Berkshires in like 3-4 hours? It was a blast, I had never done anything like that. I am usually sitting with the musicians as the songs come together. I am super lucky to play with those 3 dudes, all incredible musicians.

With the podcast, I imagine that you're dialed into what's happening at this point more than you have ever been. Am I wrong? Have some of the newer bands influenced your debut with Colossus?

I think the podcast has definitely helped me get even more dialed in that I have ever been. We all treat the podcast seriously in terms of preparation, so we are always listening to new stuff. I hope we have created a space where bands/people feel like they can send us their music or music from their scene that they think should be heard. I think hardcore is at a such a great place right now, it is hard not to be influenced by it.



Your vocal delivery is very strong... did you do anything different?

Not really. Jack and Jay were incredibly supportive producers. I was super stressed out going in there, it was my first band recording in nearly 20 years to the day. I tried one song, I struggled a bit. Jay was my hype man, I took a few minutes to warm up and then went in and pretty much did a lot of it first take.

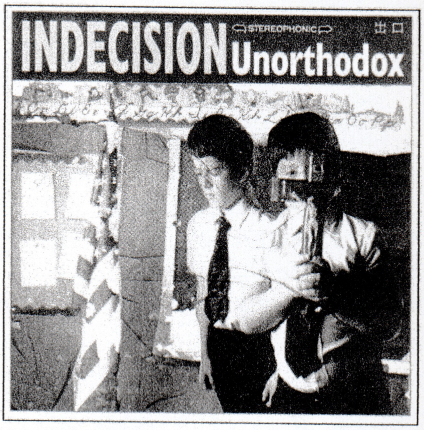
If you could drop Indecision into the the last 5 years... like if you could have started Indecision in 2017... would you do it?

That is a great question. Would we be the same age as when we started? We were super young, we did the 2 LPs with me by the time we were 22-23. I wonder if people would be receptive to us as a newer band since some of the stuff we chose to do was sort of odd. I would be down to give it a try.

You manage to stay active to a degree with Indecision... playing shows but not overplaying. You work a real grown up job, a podcast, and now a new band... what do you say to people who have claimed to have outgrown hardcore or simply refuse to listen to anything new?

Honestly, I think that is such a corny stance. I guarantee any of the older hardcore people could find current bands that they love. No one is expecting anyone to be as involved as they were in their earlier years but there is so much great going out right now.

Three decades in hardcore, where do you think it is now? Are we in a good place?



I think hardcore, like most things, tends to ebb and flow. I think right now we are in a very good place but things could always be better. I think there is still room to grow with bands using their platforms to amplify voices of folks that may not have that same level of access. I think the younger folks in hardcore are far more in touch with that then some of the older bunch. Hardcore still tends to be a "boys club" and that needs to change.

Cancel Culture has become a media buzzword. Whole companies taking financial beatings for a multitude of socio-political reasons. But coming up, i learned from hardcore the threats of globalization, boycotting companies based on the way they treat their employees and their ethical practices. Shows used to be lined with people passing out pamphlets and zines and newsletters, all dedicated to getting the reader to make ethical choices in their consumerism. In a way, this practice of boycotting and holding companies accountable was a grassroots experience that as a young person, I was a part of multiple times a week... do you think hardcore had any influence on this phenomena? Has it in your opinion gone too far?

I may be biased but I think hardcore has a far greater impact on the world at large than it gets credit for having. I think hardcore has done a decent job with keeping individuals and companies accountable but there always needs to be improvement. I don't think it has gone too far, especially on the individual level. People should be held responsible for their behaviors, no matter who they are. A thought we have discussed on the podcast is that there is a concern about "kicking the can down the road". We ban someone from coming to shows, the behavior won't change only the potential victims will. I hope that answered your question.

What have you been listening to lately?

Really enjoying **Age of Apocalypse**, new **Mindforce** song for the One Scene Unity Comp, **Julien Baker**, **Dead Heat**, **Somerset Thrower**, **C.H.E.W**, and random podcasts. Working from home has adversely impacted a lot of my listening.

Last words

Sounds trite but look out for each other. Use whatever you advantage you may have to help your fellow human. Check your friends. Punch racists.

CONTRABAND

featuring music and merch from

INTEGRITY

RAID

ROT IN HELL

DAMIEN DONE

PSYWARFARE

CULTURE

coming soon

NOT 4 SALE

ABNEGATION

SPREAD THE DISEASE

WWW.CONTRABANDGOODS.COM

enter code SEXANDGLUE at checkout
to get 15% off your order

CHAIN REACTION

Whether you know him through **Rise And Fall** or you've recently come across the deep cutting **Chain Reaction,** Bjorn Dossche delivers the hardcore reality. Bjorn front's Belgium's CHAIN REACTION, and their latest release, Figurehead (Atomic Action) is a beast. Ask anyone whose met him and they will tell you that Bjorn is a stand up dude who is making hardcore a better culture. Thankfully, he can still find the time to answer punishing questions from fanboys like me.

I was a huge fan of White Jazz. Not to bring up old shit, but why do you suppose that didn't launch the way i thought for sure it would and the way that Chain Reaction seems to be?

The thing with **White Jazz** is that there was no real plan or ambition. Basically Vince and myself missed playing music together, so we asked Wim to drum and our friend Chuck to play guitar. Both incredible musicians. We wrote a bunch of songs and recorded those at Chuck's home studio cause he's a genius. But when we were doing that band, it wasn't anyone's priority. Shows were rare too. Vince and Wim were in a band called **Supergenius** together that was quite busy around the same time, and Wim especially got super occupied with **Oathbreaker** & **Wiegedood**. Getting anything done with White Jazz got complicated so we just gave up. Also, I don't think that many people enjoyed what we were doing, but thank you for the kind words!

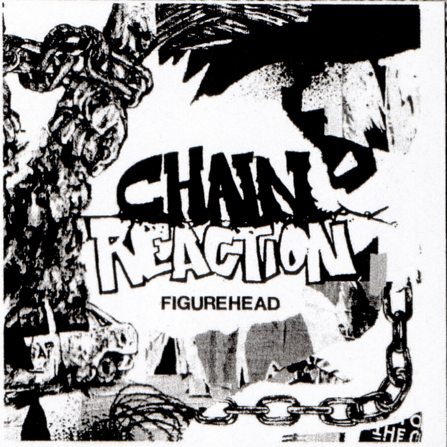
SPARK
RAGE!
HARDCORE FANZINE

Any more copies of RAGE coming out? That's your zine right?

It is. RAGE! is a joint venture between me and my good friend Geert (that also runs Control Records). We actually just dropped #2 this week. It came out great I think. The first 100 copies came with a **Spark** promo tape and those sold out in a few hours. If any of your readers want to pick one up, your best bet in the States is either Streets Of Hate or Sunday Drive Records!

Figurehead is an incredible EP... you think its gonna spawn a full length?
Probably not. We feel like our type of music benefits from the EP format. Make the songs short and dynamic, add enough variety to hold people's attention for 10-15 minutes and then we're out. We're very happy with how "Figurehead" came out and the response we've gotten.

It would be stupid to ask you your influences for Chain Reaction, but i hear a fair amount of Terror, Integrity and Merauder. Is that fair?
The strange thing is that we do get the Terror comparison often, but as cool as they are, they're not an influence. Same goes for **Integ**, except for that one track on the split 7" with **Spark** with the divebombs. **Merauder** is definitely an influence, especially on some of our earlier stuff but what we really draw a lot from is late 80s to mid 90s NYHC, ranging from (later) **Breakdown** to **Leeway**, **Cold Front** or **Crown Of Thornz**.



Have you been working on anything else musically or otherwise?
I actually have a new project with some old friends but it's too early to say much about that. I try to stay in shape and read a lot, though I enjoy snacks and Netflix too.

Are there any other bands in Belgium making as much noise as Chain Reaction?
I wouldn't say we make that much noise though we definitely want to make our shit pop. Belgium's best band is **Mindwar**, they will be doing an LP this year and it's going to slay. **Blind To Faith** rules. **Raw Peace** too. **Redemption Denied** is hard as shit. Then there are some cool up and comers like **Haemers, Hetze**, **Obstructor** and more.

What have you been listening to lately?
For the past few weeks I've been on a crazy Dischord/DC trip, so lots of **Fugazi**, **Embrace**, **One Last Wish**, **Gray Matter**, **Swiz** etc. Next to that, lots of **Into Another** and Walter bands. As for recent stuff, **Worst Doubt**, **Pillars Of Ivory**, **Mindforce**, **Life's Question**, **Speedway** and the list goes on.

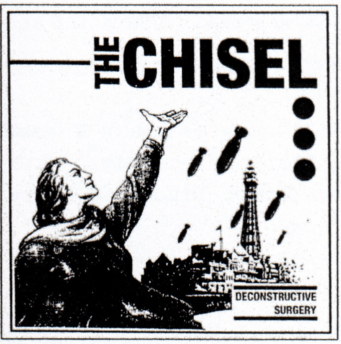
LAST WORDS
Thank you for having us. I know people don't usually look to Europe for their hardcore fix so it's much appreciated. A big shoutout to Brian at Atomic Action! for being the coolest. End racism. And if we can't, let's at least speak out and stand up for those that are discriminated and marginalized. Peace.

FIGUREHEAD EP IS AVAILABLE NOW ON 12" VINYL FROM SEXANDGLUEZINE.BIGCARTEL.COM.

THE CHISEL

Last year, I was really blown away by **The Chisel's** EP, Deconstructive Surgery. Showing no signs of letting up the UK punk band has already released two singles in 2021 and have plans to drop their debut full length before the year is out. They are unmatched in raw intensity and charisma. Thank you Cal for putting aside some time to do this interview. **The Chisel**...enough said.

How are you guys holding up with the pandemic?
As a band, GREAT! We get more time to practice and record which is why we have been able to knock out so many tunes in such a short amount of time!

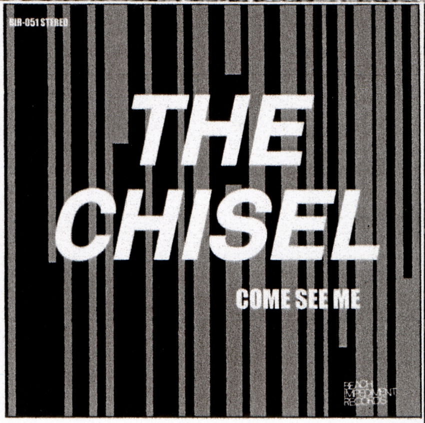


You guys smacked the shit outta me with your first EP... the latest single is great... now I hear your getting in the studio to record a full length... what can we expect from that?
Full length is nearly complete, just a few more vocal tracks to go and its done. In terms of what to expect, in some ways more of the same but more emphasized, the hard songs are harder and the melodic songs are more melodic. Cant wait to get it out.

Does it have a title yet?
Not yet, still coming up with song titles so we will see where we are at the end.

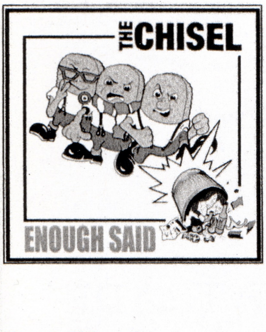
Personally, i think the UK is having a moment right now. Theres a ton of great music coming from over there. Do you feel the same?

100% and I'm incredibly proud that a lot of it is coming from our circle of friends. Bands like **Chubby and the Gang** and **Big Cheese** are the obvious ones but also **Nekra**, **The Annihilated**, **Mastermind** all had great releases. Keep an eye out for a band called **Stingray** which has risen from the **Ashes of Asid**.



I've sorta just come to expect that the UK just churns out good Oi! influenced music all the time, no matter the economic state. Why do you suppose that is?
From a personal perspective I don't think there has been many good bands since the 80s. There are a few now but in the 90s / 2000s Oi bands in the UK focused on playing a specific harder style which some of them defined as 'The Real Oi!', its anything but, most of it is wank.

Do you have any ambitions of bringing The Chisel over to the states for some shows?
100% and the wheels are already in motion on that, will all be COVID depending.



Who is Billy Aaron?
Someone very close to my heart but I cannot reveal his real identity as it wouldn't go down well... if you know what I mean

What have you been listening to lately?
In terms of new bands, **Violent Way**, **Mess**, **Big Cheese**, **High Vis**.

Last Words
Thanks for the interview mate, short and sweet. I know I promised this a while back so good to do it. Look out for our new LP second half of this year and a whole lot more.

ESSEX

COFFEE · ROASTERS

CAREFULLY SELECTED FAIR TRADE BEANS FROM ALL OVER THE WORLD

*VISIT ESSEXCOFFEEROASTERS.COM AND USE THE PROMO CODE **SNGZINE10** TO GET 10 PERCENT OFF YOUR ORDER!*

TIME AND PRESSURE

It's difficult to gather how much buzz a band really has. What isn't difficult is recognizing when a band out of an area not exactly known for hardcore pedigree opens up doors for up and comers. Darlings of the midwest, Time And Pressure have done just that with their album The Gateway City Sound, showing all of us what we didn't know was there. T&P vocalist Drew Maxey took the time to answer my questions for this issue. Now is a really good time to head over to sexandglue.bigcartel.com and scoop up your copy of their split with Discourage and act like you've been into it all along.

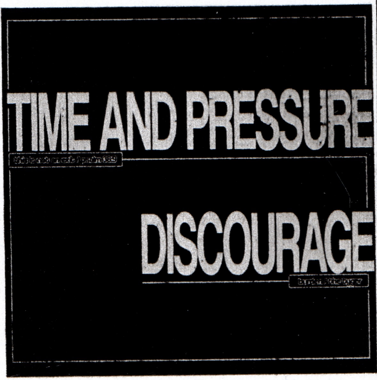
I know labels are lame, but you guys have your sound kinda all over the place. Jumping around from fastcore to old school NY sounds. What are some of your influences?

We're the kind of band who doesn't shy away from our influences. We absolutely wear that on our sleeves and don't bother trying to hide it. Big influences on us are **Carry On** (there's actually a podcast interview with Todd Jones from **Carry On** saying he heard one of our songs and calls us out for ripping them off. It's a highlight of our career.), **Count Me Out**, **American Nightmare**, **Have Heart**, **Bane**, **Ruiner**... pretty much anything that was popular between 2000 and 2009. That sound and the lyrical approach always resonated with me personally, and I think we're at a time when people are starting to embrace that style again.

NBA is looking to expand. You think St. Louis would be a good spot for hoops?
Man, I don't know anything about sports. I never got into them, especially on the professional lever. I know St. Louis is a sports town. People go nuts over the Cardinals and the Blues, and I remember people being super into the Rams when they were here. I'm sure an NBA team would go over well enough. I know we're getting a Major League Soccer team in 2023. So yeah, sure, why not? Basketball makes sense, too.

Are their other bands worth checking out in St. Louis? Forgive me for not knowing. I know theres a couple in KC that are making some noise.
There are some great bands in St. Louis. I already mentioned **Direct Measure** who've been gaining some traction lately. They're a riffy band, a real guitarist's hardcore band, y'know? Members of that band play in another band called **Split**. They did a demo just before the pandemic, then they changed up some members. I've heard the songs they're working on for their next release, and they're way better than that first demo. There's also **Redbait** who a lot of people outside of St. Louis like a ton. I'm a big fan of a band called **Placeholder**. They're kind of a cross between **Kid Dynamite** and **Paint it Black**, and I really dig that. Our drummer also plays in a band called **Better Days**, a band heavily influenced by **Kill Your Idols** with a lot of **Descendents** flair. I could go on and on, but those are the bands that really stick out.

I love the songs from the split you did with Discourage. How did you guys get linked up for a split?
Hey, thanks for the kind words on the split! I feel like it's flown under the radar in a lot of ways, especially compared to our previous release and **Discourage's** most recent one, so it's really nice to know it connected with people. The story behind that split begins way back in 2018. That year, we did a couple of shows with the band **Dying For It**, and we became quick friends with everyone in the band at that time. Matt from **Discourage** played bass for Dying For It on those shows, and he's stayed in contact with our guitarist, James, over the last few years. I was already a fan of **Discourage**--their self-titled EP on CoinToss Records was one of my favorites of that year. Matt asked James if he knew any bands who'd be down to do a split with them, and James initially suggested another St. Louis band called **Direct Measure**. They declined, so James asked if we wanted to do it. We had a new version of an older song we wanted to record as well as a new one that'd never been heard, so it sort of made sense. We got to do those songs, and I got to be on a split with a band I'd liked for a couple years.

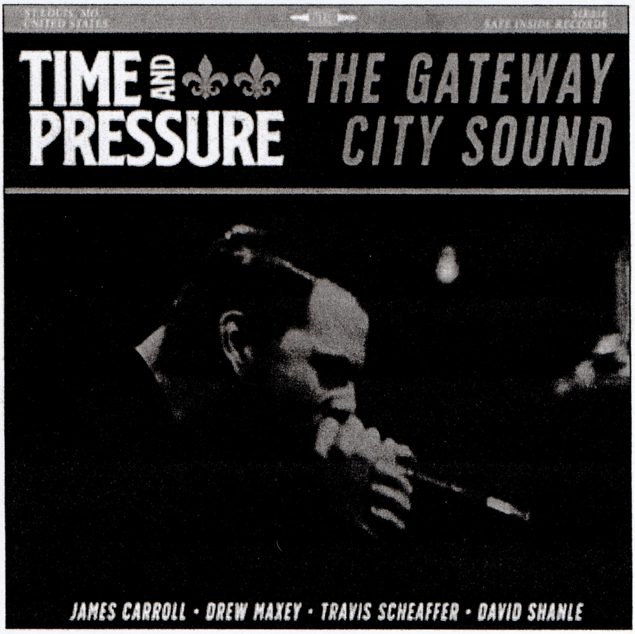


Have you guys had a chance to write during the pandemic?

Yes, we have been writing during the pandemic. We were actually slated to record our new LP back in April of last year, but because of Covid, we pushed it back to November. That ended up being a blessing in disguise; we took that time to rewrite, rework, and refine our entire LP, and it's 100% better because of it. That record isn't due out until sometime later this year, so our goal is to keep writing and possibly even have something else ready to go by the beginning of next year. But yeah, the break from shows, though very lame, has been an opportunity for us to make new songs, and we took it.

How was it working with Andy Nelson (Weekend Nachos/Like Rats)? I've interviewed him once before, but he has the reputation of being this really swell guy.

Let me tell you something: as a vocalist, I hate recording. It sucks. You sit and wait for long periods of time, then you have to do all your stuff at the same time, and it feels rushed, and you give yourself a headache. It's awful. Andy, however, makes all that way, way easier. He's pretty laid-back without sacrificing the schedule, and he's very open to ideas from the band. He gives his own thoughts on how we should play different parts, but not in an overbearing way. He's the easiest person I've ever recorded with, and I'm so grateful to have had the experiences with him.

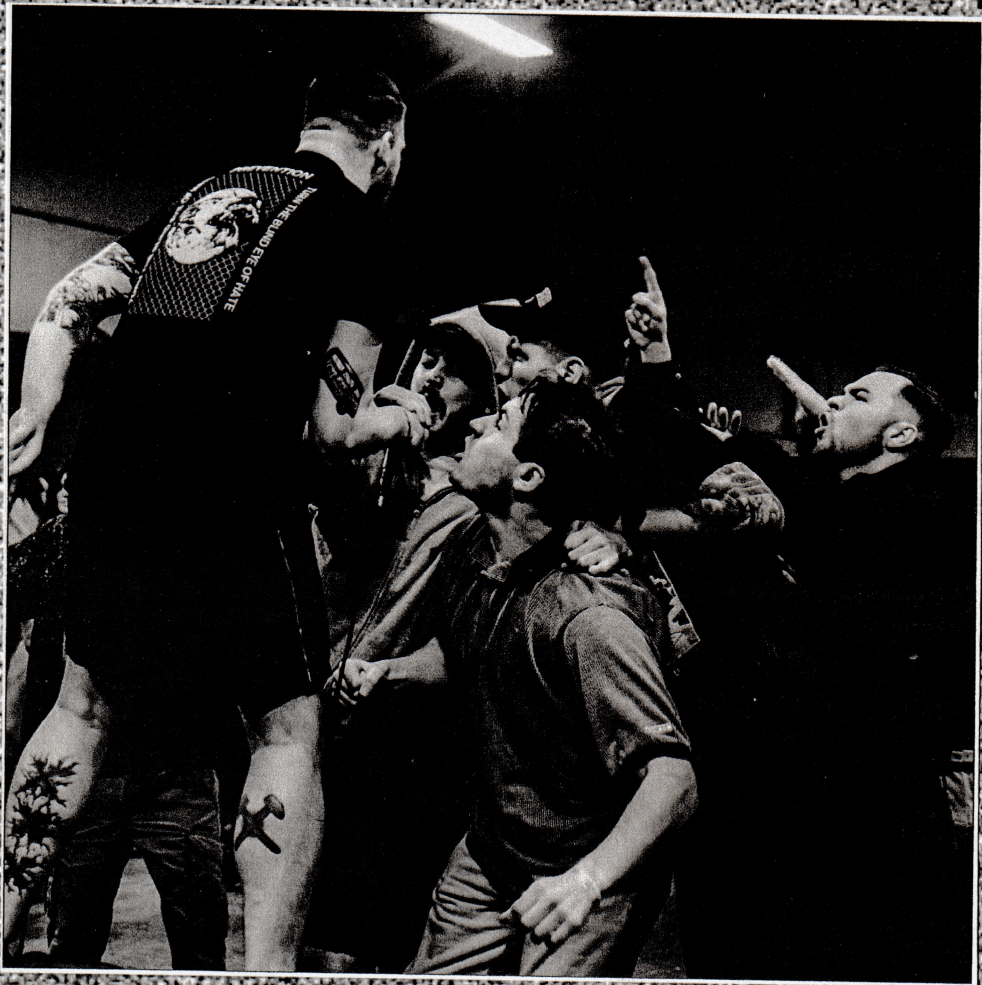


Whats next for T&P? I'm not the only one who wants to know, I feel like you have the perfect underground buzz right now. My friends who I catch up with every few months mention you in pretty regular intervals. I see your name in FB groups and Reddit and whatnot. We're ready for new stuff.

Listen, I'm the kind of guy who loves being complimented, but I never know how to respond when people are nice to me. So thank you again for the kind words. I appreciate it a ton, and I'm glad you and other people are into our songs. Next for us is gearing up for the new record. We just approved test presses, so the record is done. It's a 10-song full-length LP titled Halfway Down. Unfortunately, because of backups in the pressing plant, I don't think it'll be physically released until Fall or Winter of this year. The plan right now is to release it digitally the same day the pre-orders go up, so you'll be able to hear it in full sooner than later (though that could change at any time because that's how these things go). I don't know how much of that has been announced, but, hey, maybe it's an exclusive to you (depending on when this comes out). There's also going to be a limited-release book that goes along with it offering some insights into the band, the lyrics, shows we've played, and more. I'm working on that this week.

What have you been listening to lately?

I've really been into the **Fading Signal** EP that came out earlier this year, Nothing Feels Good Anymore. It reminds me a lot of **True Love** in that it's clearly influenced by **American Nightmare**, but they sprinkle in some other ingredients, too. It's really good. The **Sweet Soul** LP titled So Far No Further is great, too. It's a really catchy pop-punk record with 90s-style parts, kind of like **Farside** with an updated sound. I'm a big fan. I also dig the new **Youth Code** record quite a bit. If you're unfamiliar, it's Ryan George's (of **Carry On**) industrial/hardcore project that he does with his partner. I think that sound is so cool. I think **SLUG** from Cleveland put out a really sick demo, too. It's great. Go listen to that. And I'm always listening to **The Mountain Goats**, **The Beatles**, and **Ruiner**. Those are givens.


TURN THE BLIND EYE OF HATE

Last Words

Thank you to everyone who gives a damn about a smaller hardcore band in 2021. We live in an age when there's so much music and it's easy to focus on the big bands, the fest bands, and the legacy acts. We were going to make music either way, but getting to make music that makes an impression on a lot of people is incredibly rewarding, and it's been one of the most rewarding experiences of my life. Thanks for caring, thanks for reading, and thanks for listening. The rest of the band will also kill me if I don't mention that we're THE BADDEST BAND IN THE GATEWAY CITY. Halfway Down will be out later this year.

GETTING TO KNOW PASSIONPLAY

Its so nice to know that there's a band like you guys ready and waiting in my local-ish area for when this pandemic is over. Tell the world about yourselves

Paul: Thanks, man, we can't wait for the day to be able to play again. Our first show was in ct and I would love to swing through there again someday in the near futureHi, I'm paul from Passionplay, I scream obscenities over a microphone while Matt, Josh, and Alan do something that requires actual skill.

I think you guys sound a little bit like Converge. Was that what you were going for?

Alan: **Converge** is definitely a big influence for us and it's apparent in our sound, but we listen to a lot of bands **Loma Prieta**, **Full of Hell**, **PG.99**, **Propagandhi**, **At The Drive In**, too many to mention really. I think the songs we're writing now reflect a greater variety of our influences.

Paul: **Converge** is sick, I mean, I would take that as a compliment, for sure. Musically I can sorta see the comparison, but I feel like vocally and lyrically none of my influences really show. **Rudimentary Peni**, **AFI**, **Christian Death**, **Indian Summer**, the whole East Bay/ Lookout thing and the Rivalry Records era bands all had a pretty big impact on me.

Tell me everything good about the providence music scene.

Paul: Well, it's small... very small, which is like a double edged sword. I mean, you can have a buncha bands that are punk/hardcore adjacent or like bands that share that kinda attitude in metal, indie or noiserock bands that play mixed bills together so that's kinda cool In a way. There's a good amount of diy spaces and venues to play, there's some decent food spots, and umm ARMAGEDDON SHOP.

How did you guys come to be?

Alan: We've all known each other for years both through the local punk/hardcore scene and through politics (we've been to more than one anti-fascist action together). Matt & I had written and recorded a full length hardcore album in late 2018/early 2019 with a singer (from a somewhat well known MA hardcore band who shall remain nameless) who ended up totally flaking on us. So we salvaged a couple of songs from that project ("The Dead Space" and "The Return") and started writing others with a different more melodic approach. We ran into Paul at a **Converge/Infest** show in Providence. We already like his vocal work from his other bands **Rage/Quit**, and **AKIRA** to name a couple, so we asked him that night if he'd be interested. We've all known Josh and admired his musicianship for years. I think he was the first person we thought of to play bass for this new band and we all clicked right away.

Whats next for passion play?

Alan: We're writing for our next release right now, which will likely be a full length. We want to tour whenever that becomes a possibility again, hopefully later this year. I think just generally trying to stay busy and creative, and continue to push our sound forward.

Paul: Yeah, there's been quite a few pushbacks this year, thankfully Jean Scene Creamers and Illuminatemyheart helped us out with tapes. That stuff should've be coming out on record within the year, and then we can focus on the next batch of songs and stuff. Once the smoke clears I just wanna get in a van and hit the road, it's been too long, but what can ya do when the world is in peril?

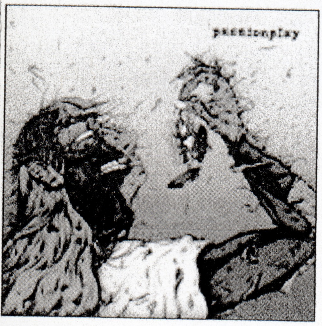
What have you been listening to lately

Paul: Honestly, nothing fresh, I've been listening to **Blitz**, **Modern Life is War**, **Empty Vessels**, **Battle of Mice**, **AFI**, **The First Step**, and like **Andrew WK**...got have some posi stuff in the mix.

Last Words

Paul: Try to stay positive, force yourself into getting out of your comfort zone, and don't give up on the things you love.

PASSIONPLAY - S/T



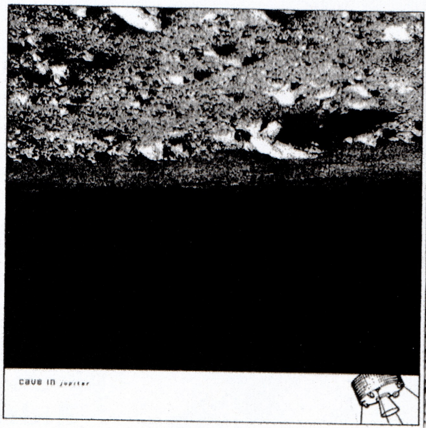
Passionplay hails from Providence, a city near and dear to my heart. Their self-titled debut effort is an 8 song romp that runs a little under 14 minutes. Featuring members of **Akira**, **Worst Days** and **Just Flesh**; **Passionplay** moves seamlessly between the sounds of bands like **Converge**, **Candy**, **Orchid** and **Touché Amore** with barking guitars and drums that sound fantastic. Dissonant chords stand out on this release, but instead of evoking the cringeworthy banality of the metallic hardcore in the early to mid 2000s, Passionplay comes off as a fresh competent band with an appreciation for thrash of any sort, screams and metal gymnasts like **Trap Them**, blending together to form songs that are not to heavy as to lack emotive qualities.

SIDE ONE / TRACK ONE
CAVE IN - JUPITER
from the album JUPITER (Hydra Head, 2000)

-TOMMY CASH

For exactly 28 seconds, I had no idea what was coming next. Less than half a minute to guess what was coming. I know I guessed wrong. I know a lot of my friends guessed wrong. Some of them turned the record off and wrote an entire band off. Some of us turned the volume up and have been following the path ever since then.

"Jupiter," the opening and title track to Cave In's 2000 Hydra Head release was polarizing, to say the least. There was a brief drum roll, then a huge guitar sound, with an honest to God bass line under it. The riff could have very easily led into a synchronized guitar/bass/drums chug part. We'd been down that road with Cave In before. This column was very close to being about another Cave In opening track, "Moral Eclipse," which is a prime example of Cave In doing the chug part better than everyone. A lot of Cave In fans, myself included, would have been fine with "Jupiter" being "Until Your Heart Stops" part two. It wasn't, and we're all better off for it. It's tempting to say things like "I like the older stuff better." Sure, the older stuff is heavier. Sure, the older stuff would get the cargo shorted masses moving in all of their truly unathletic karate splendor. But the new stuff is better. It's a band of young men realizing that they can do anything.



I first heard this record the same way I heard so many formative records in my life; sitting in someone's bedroom in a house in New Brunswick. I was the last in our group to hear it. Records came out on Tuesdays back then, and I worked during the week, so almost every weekend, I'd drive down to New Brunswick to hang out with friends and practice with my band. They had all heard the record during the week. Later in the afternoon, before we were going to go out to dinner, one of the guys asked if I'd heard it. I didn't even know that Cave In had a new record out. I loved "Until Your Heart Stops." I knew Steve Brodsky was in Converge at one point. Listening to the record was pretty much a formality at that point, I was bound to love it.

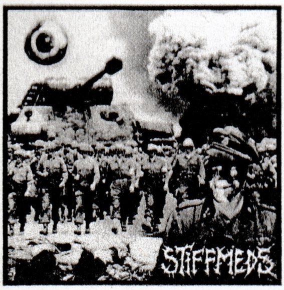
For exactly 28 seconds, I expected brutality. I welcomed it. And then the guitar dropped out and Brodsky was capital s Singing. The effect pedals were working overtime. There wasn't any double bass. The guitars sounded different. Nobody was screaming. I knew from Cave In's earlier stuff that they were better at their instruments than most people. I knew that their songwriting was on a different level than most hardcore bands. I did not expect what I heard on this first track. We listened to most of the record before dinner, then went to a Chili's to hang out. The record was the topic of conversation. Most everyone was on board with the sound. The consensus was that we should have all seen it coming, based on "Creative Eclipses." There were naysayers, of course, but I ran with a fairly open minded crew of musicians and artists.

There's a big difference between "Jupiter" and "Moral Eclipse." The most interesting thing of all of it is that both songs are equally incredible opening tracks. They're both a statement of purpose. "Moral Eclipse" lets you know that you're about to get into. It's the sound of a band writing metallic hardcore that no one could touch. "Jupiter" lets you know that you're going to be transported to a different time and place. Cave In was going to take the people that listened to them somewhere they may have never been. If you were a person that listened to Cave In, Converge, Coalesce, Botch, Dillinger, or other bands like that and nothing else, this record was going to be a pretty radical change. Most of those bands changed as time went on, but it really took a band as respected as Cave In was at that point to say, "We're done with the screaming and mosh parts, deal with it," for everyone to listen. I'm sure they took a beating online and on tour for it. The kids wanted to hear "Crossbearer," not a bunch of songs with delay pedals.

Only problem was, the songs with delay pedals were better. "Crossbearer" is an all time great song, but there were a lot of bands doing that. Cave In just did it better. "Jupiter" is one of my favorite albums of all time. I always wonder if bands sit around in their practice space saying things like "The new record needs an opening track,"or if they write a batch of songs and just kinda decided one of them sounds like it would work as track one. For "Jupiter," I'd like to think that this song was written as the opener. I couldn't imagine a single song other than "Jupiter" on this record being the first track. A good opener grabs your attention and doesn't let it go the entire time. The first song can't have filler. It has to be well thought out and perfectly executed. It's got to say everything you want the record to say. "Jupiter" does that. It's too bad some people didn't want to hear what Cave In wanted to say at the time. It's their loss.

REVIEWS - B'MORE BRIAN

I'm extremely excited to have B'more Brian join up with the zine to help me out with reviews. Get to know him more soon, not only as a contributor to the zine, but also to upcoming podcast episodes. Thank you Brian. I'm looking forward to getting to know you.



Stiff Meds - Exciting Violence

Stiff Meds are fast paced and pissed off London punks who are out for blood. I recently found out about them scrolling through the distro of Rebirth records and found their debut demo named **A Taste for Blood** (2019) and right from the first track, Welcome to Hell, I was loving every bit of it. The chaotic energy they deliver with each track just captivated me into diving back in every chance I got. These folks hold a bunch of replay value as well the type of hard hitting sound that gives the urge to punch something haha. 2 years after their debut release comes the sophomore release. **Exciting Violence**. As negative and destructive as this is, the two tracks that stood out to me were Hang And Choke and It's Suicide. I have a soft spot for that super negative shit and this hit the nail right on the head.

END ON END
Promo '21

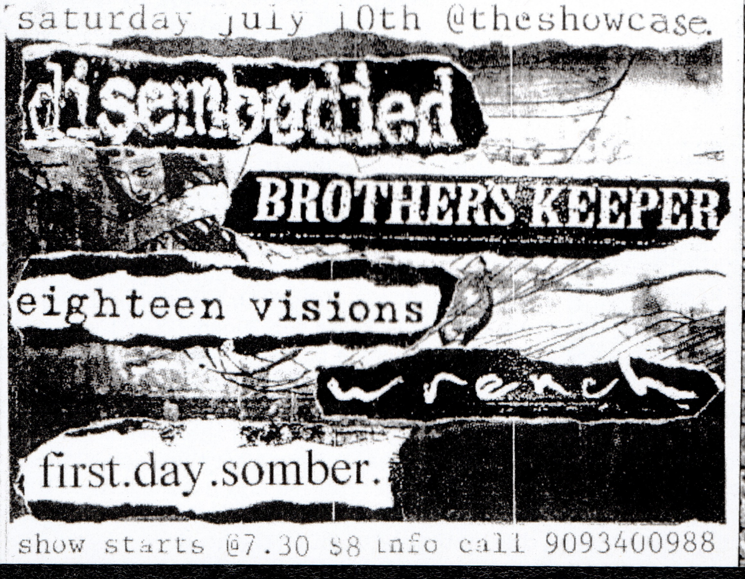
End On End - Promo '21

End on End is a four piece straight edge band from Oklahoma. Their music is very hard hitting in a sense of honesty, passion, and aggression. In my opinion they fall under the radar to a lot of heads that need turning. Their lyrics are super poetic which I personally haven't seen a lot of in recent days. They are in the midst of dropping their 12" EP under New Morality Zine to follow up their debut 7" self titled EP in 2019. They did however release a 3 track promo in March. I will say I was always big on this band and am super exited to see what this 12" brings to the table. While listening to their promo the song that stuck out to was track 2 called All You Can Do. With it being groovy and straight to the point as well as leaving an after thought in the listeners head by setting the tone for real life issues we all face. The line "What's the use of being irate if I can't screw my head on straight?" Those words to me spoke volumes. Let's not forget them paying homage to the almighty Straight Ahead with the cover of Can't Get Ahead! This band is truly something special and should definitely have more recognition for the astonishing poetic youth crew sound they put out.

INCENTIVE
forged through passion

Incentive - Forged Through Passion

Incentive is a 4 piece hailing from Tucson, Arizona who preaches the word of the vegan straight edge. I stumbled across them through Spotify on the "artists you you might know" section and I tell you I was not disappointed. They released the single Rebuke soon after dropping their EP **Forged Through Passion**. Playing it through from start to finish was a banger the full way through. The passion and aggression these strong minded dudes put out is what I love about today's youth. My personal favorite song that stuck out to me was track 5 called Depravity. From my perspective, the message I obtained from this was the suffering and carelessness in the abuse and mass murder of animals as well as the ignorance and preference of taste buds over an animals life. I especially could connect with the lines "endless cries of torment plea for one more chance at living free". I'm grateful to have found this band and I appreciate the dedication to being vegan and being straight edge. Check these guys out! FOR ME • FOREVER • UNDYING PURITY


saturday july 10th @theshowcase.

disembodied

BROTHERS KEEPER

eighteen visions

wrench

first.day.somber.

show starts @7.30 $8 info call 9093400988

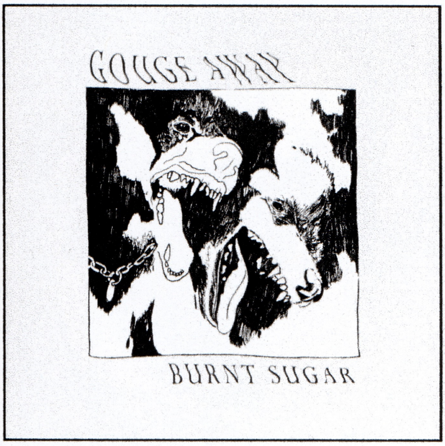
SEX AND GLUE ZINE: THE PODCAST

LISTEN ON APPLE/SPOTIFY or WHEREVER PODCASTS ARE AVAILABLE

FOLLOW @SEXANDGLUEZINE ON INSTAGRAM

GOUGE AWAY - BURN SUGAR (2018 - DEATHWISH)

A few months ago I was gonna put my copy of Burnt Sugar up for sale on Discogs. It was an album I had only given a few spins and wasn't crazy about. I pre-ordered pretty quick having been really impressed by the first record from the Florida standouts, and coming off the single released a year before (Swallow b/w Sweat 7"/Secret Voice), i thought for sure the follow up would be an emotive banger. I didn't get what I waned, and after sitting on Burnt Sugar for a couple of years, I pulled it out of its place in my collection to snap some pictures and send it to a new owner for a fair price. My wife had other plans. Unbeknownst to be, she liked this album, and urged me not to sell it. What am I supposed to say to the mother of my only child? I filed Burnt Sugar away, but earmarked it (figuratively... I would never damage a record sleeve to remind myself of anything) to include in an issue in the future. It took me just two issues to comeback to Gouge Away's sophomore LP.



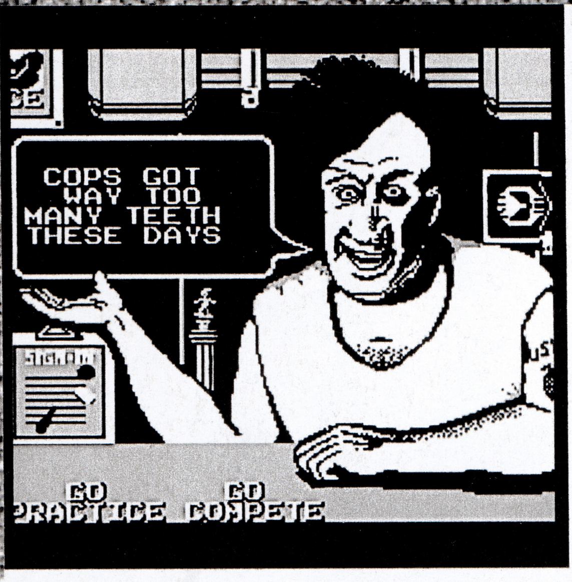
The biggest drawback for me on Burnt Sugar really starts with the artwork and layout. I think the captcha look for the font is pretty cool, but I found the artwork and color scheme to be an eyesore. Before sitting down with the record to write this review, I recalled that when I listened to the album back in 2018, I thought that side 2 was stronger than side 1. My opinion on that has changed. Though it doesn't come in as hard or as fast as previously material from Gouge Away, the expert production on Burnt Sugar certainly lends itself to hardcore band aspiring beyond the conventions of hardcore and into the wilderness of indie rock. Gouge Away, more or less took a bold step away from their comfort zone if fast hardcore and mellowed out behind a mix of subtle surf and garage influences.

Burnt Sugar, by way of Jack Shirley's expert engineering, telling the world he's not just saving the good stuff for Deafheaven, and Jeremy Bolm's guiding hand in production, is a success/ What Shirley and Bolm unwittingly accomplished was accentuate/highlight/showcase the percussive mastery that is Tommy Cantwell's performance on this record. Cantwell is solid behind the kit, providing great fills that punctuate the intensity of the tracks without obscuring the intensity. There are moments on this record where Christina Michelle croons like a subdued angel in the vain of an artist like Nicole Dollanganger and then with little segway, she turns into a roaring lioness, jumping out in front melodic guitar riffs that coax you back into your seat.

As I mentioned earlier, Burn Sugar's side 2 slows down mightily after the raw emotive output of side 1, but nevertheless some of the better songs on the record meander near the back end of the track listing.Wilt (I Won't) was the best track on the album for me, and the closer, Raw Blood evoked the bands inner Ian MacKaye, nodding to Egghunt's "Me And You".

The end result: My wife was right about this album. It's good. It's still my least favorite in their catalog, but I think it would be even bigger if it had come out prior to the streaming boom as it would have cultivated a much bigger fanbase who weren't afforded a service like spotify to satisfy non exploratory topical listened. I am guilty of what I just described and that is why I am glad that Burn Sugar still has a home in my collection. - BRIAN

R.I.P. KALEB STEWART
AS FRIENDS RUST


COPS GOT WAY TOO MANY TEETH THESE DAYS
GO PRACTICE
GO COMPETE

THANK YOU FOR TAKING THE TIME TO READ THIS.

CONTACT:

SEX AND GLUE ZINE
PO BOX 1211 NORWICH CT.
06360

SEXANDGLUEZINE@GMAIL.COM
SEXANDGLUEZINE.COM
SEXANDGLUEZINE.BIGCARTEL.COM

FOLLOW ME ON INSTAGRAM:
@SEXANDGLUEZINE